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CATALOGUE

. . OF . .

# AMERICAN PAINTINGS

BELONGING TO

## MR. P. CHOCK.

To be sold at absolute Public Sale

## At the American Art Galleries,

Madison Square South, New York,

On the evenings of Wednesday, Thursday and Friday,
March 9th, 10th and 11th, at 8 o'clock.

## ON FREE VIEW DAY AND EVENING

from March 3d until date of sale, inclusive
(Sunday excepted).

THOMAS E. KIRBY WILL CONDUCT THE SALE.

AMERICAN ART ASSOCIATION, Managers,
NEW YORK,
1898.

# CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit or the whole of the Purchase-money, **if required,** in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk **upon the conclusion of the Sale,** and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer and Managers on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

4. **The Sale of any Article is not to be set aside on account of any error in the description, or imperfection. All Articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.**

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within twenty-four hours from conclusion of Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THE AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
**Auctioneer.**

# AMERICAN PAINTINGS



WM. M. CHASE

UNAIDED by the glamour that hangs about paintings by foreigners, unsupported by the tardy recognition that comes to pictures when their makers are dead, the works of some four score of living artists of the United States are offered in one block to the tender mercies of the public. They form the private gallery of Mr. Pincus Chock, collected during many visits to the studios of the painters, not with the idea of selling again, but to please himself and decorate a home he had hoped to establish in a house arranged to display them to the best advantage.

The project fell through and the collector has determined to part with them.

Mr. Chock has been till lately a member of a noted mercantile firm. From one purchase to another he trod the usual path of collectors, until he found himself the owner of several hundred canvases which had to be kept stacked in one room, where neither he nor anyone else could enjoy them. He has had the pleasure of treading in the footsteps of other notable collectors of work by our modern young masters, such as Messrs. W. T. Evans and Thomas B. Clarke and Samuel Shaw. He has not been a collector so long as they, but he has managed to acquire a remarkable gallery, containing an uncommonly large number of attractive pieces.

There is the charm of youth and enterprise about the greater part of his collection. It shows neither the formal stateliness of the old masters, nor the elaborate fund of anecdote of the men of *genre;* neither the bald hardness of most of the earlier American landscapists, nor the provincialism and poor drawing of the self-taught painter. It is largely made up of pictures by men who prepared themselves in American schools and perfected their art abroad, without allowing themselves to become copyists and echoes of foreign masters. They stand each on his own feet; there are few that have not been subjected to the danger of becoming a pale reflection of some foreign artist ; yet rarely is one found who has lowered his flag—the flag of individuality in art.

Variety of touch, readiness to follow up personal tastes, boldness in allowing every chance to the most opposite tendencies in old and modern art, mark these products of our young artists. One has merely to glance at a score of them to realize what a tremendous advance has taken place in the standard of excellence the public may demand nowadays, and for the matter of that obtains, from native painters. When one recalls the kind of pictures exhibited at the National Academy of Design two decades ago, and compares them with these, it is clear that a general improvement has taken place on the technical side, at any rate. Drawing, color, composition and style, one or the other are seen in a canvas, sometimes uniting in the same picture to form one of those pieces that, once acquired, remains your friend for life.

The blindness of the public to the value of contemporary work is an old, old story. It is an ill wind that blows some one good, for it permits of the more far-sighted obtaining beautiful things at nominal prices. One has to smile at the sums that collectors pay nowadays for canvases by the old painters of France, Holland and England—say Rembrandt, Hobbema and Ruysdael at Amsterdam; Constable, Old Crome and Hogarth in England; Michel, Millet and Corot in France—when compared with what they received when they were young and doing their best work. The difference is grotesque. But the smile broadens when one looks about and finds that we of to-day and in the United States are doing exactly the same stupid thing for which we blame the worthy mynheers of Holland, the *bourgeoisie* of Paris, gentry of England and the people of fashion of London in the early part of our century! It is indeed laughable. We rush to see the *genre* pictures and clevernesses of the French and Spanish painters, and the poetic or ideal landscapes of Britons and Frenchmen—safely dead—whose fame has been consecrated by a multitude of critics and art lovers. But we are cold toward the work here about us, which is going through very much the same process of evolution from present neglect to future appreciation.

From fear that we should own a picture by an artist whose work may not be approved in the long run as the product of a master, we do not buy at all. Then, when he has won his place, if we are to have his work at all, we are forced to pay double.

It is pleasant to sit by one's fireside and read of the struggles of these men of the past: how even Rembrandt had to be sold out by the sheriff; how Old Crome used to paint signboards for inns, long after he had won recognition and a measure of fame; how Gainsborough lived by portraits and commissions for copying old masters belonging to country gentlemen, whilst his landscapes were derided because they were not Italian enough; how Corot was kept from starving by his family; how Hobbema, after painting the pictures sought with such ardor now, sank into a pauper's grave, and how Goya joined a band of bull-fighters in order to make the

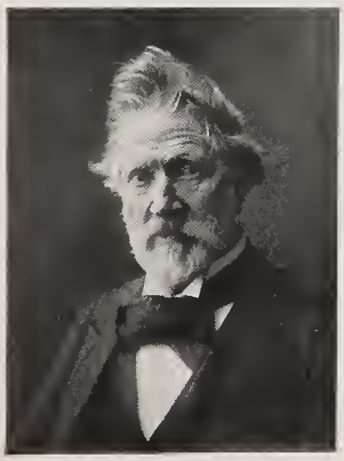
Italian trip. But it is not so cheerful to reflect that we are visiting with the same sort of neglect many artists of our own land, because we are too lazy or too timid to examine their merits and buy frankly from them what pleases us, without regard to the preferences of other men for paintings of a different sort.



H. SIDDONS MOWBRAY

Hard it may be, but certainly not without plenty of precedents, that one should have to preach on the text of public spirit to back up our native art in a city like New York, which now, more than ever before, is the center for art lovers and artists. But the sermon is needed. We are still too deep in the old mire of admiration for the crude engineering problem, rather than that public work in which the practical is fully satisfied but the beautiful has its place and function. Our great buildings are unsightly boxes on end; our monuments disposed without study of location and fitting pedestals; our ironwork and terra cotta for architecture only begin to show the mind of an artist behind them; our mural paintings often exhibit less study and good taste than our book covers and illustrated advertisements. It is as if the seemingly incurable vice of our politics, which lies in the false assumption that any citizen is good enough to perform any public function, exerts a baneful influence on the fine arts, and leads us to believe that the engineer or builder can do what only the architect can supply, the contractor what the sculptor alone can furnish, the cheap decorator what should be the product of a year's labor by the ablest painter-artist.

There it is—our fine American optimism, great in its achievements, admirable in itself, but attended by a dark side which consists of endless mistakes and nearly endless waste of energy and money!



R. L. NEWMAN

But this optimism stops short in a direction that might produce the greatest good. We do not come to the support of our young artists as people do in England and Germany. In this respect there is a public spirit in London, Berlin, Liverpool, Birmingham, Munich, which may well put us to the blush. Even in the United States there are cities that have a larger measure of pride in native achievement in art than New York shows, notably Chicago, Philadelphia and Cincinnati. Yet it is this body of young painters and sculptors on whom

we must rely hereafter for the artistic beauty of our cities, buildings and interiors, whether they remain purely painters, or gradually fall into the hundred and one places where such a long and laborious training as an artist gets is a prerequisite to effective work. In other words, our painters and sculptors form a body of candidates for fine designers and workmen in the industrial as well as the other more distinguished arts. Examples in point are painters like Messrs. La Farge, Tiffany and Lathrop, who have done well by their nation in stained glass and mosaic, and Mr. C. A. Platt, who has taken up the artistic arrangement of gardens. The artist who is an artist recognizes that these branches of the fine arts, which are popularly underrated because we are used to seeing them badly done, become at once objects on the highest plane if the master hand directs them. For it is the mind back of the material, not the material, that makes the work of art—a crude and obvious instance of the truth of which may be seen in any jeweler's shop. There the materials are precious stones and metals, but oh, what miserable works of art! Hardly one piece of jewelry in ten thousand that does not betray the hopeless inanity of the journeyman mind which designed it.

If, then, Mr. Chock must scatter his collection, he can comfort himself with the reflection that he has exerted himself where so many of his fellow-citizens have been indifferent—in the cause of maintaining for the country a body of men whose services are underrated until they are past the age when they can be looked to for their best work.

As to Mr. Chock's selection from the studios of our local artists, I confess that I went to see it with misgivings. But as he pulled out one after another, I found my skepticism rebuked. Not every one, of course, is a great work of art; but the life, color and charm of the great majority of them could not be denied. Paintings by W. M. Chase, Mowbray, Vonnoh, Ochtman, Russell Green, Denman, Platt, Ranger, W. L. Lathrop, Hassam, Reid, Simmons, Hamilton, Snell, Dearth, Birney, Maynard, Dessar, Newman, Franzen, followed each other in rapid succession; the conclusion was soon reached that such a gallery possessed intrinsic value, whether its sale should return to its owner all that it cost him or be sacrificed to the apathy which befalls the public whenever native and naturalized artists are concerned. At any rate, I said to myself, buyers at this sale will not be able to complain hereafter that they have secured poor specimens of the artists represented.

In accordance with the modern movement in art, there is an absence of historical pictures, of *genre* and anecdote scenes. Painting has become specialized, and art lovers appreciate, as perhaps never before, the beauty of fine workmanship aside from the story



R. W. VONNOH

told by the picture. Many of these canvases owe their attractiveness to the fact that they were not painted to comply with an order, or even with the idea that they might form a possible exhibit in one of the current shows. They sprang from the love of painting in the artist, perhaps from a whim, perhaps from the inspiration of the moment, or again from a sudden change of direction while the painter was setting out to do something very different, something harder, it may be, but not to be obtained with so much freshness and pleasure in the doing. Montaigne's wisdom came floating back to me, where he discourses in his complacent, inimitable way about chance or fortune in medicine and oratory and poetry and painting:

"The poetic sallies that ravish and transport the author out of himself, why should we not attribute them to his good fortune, since the poet himself confesses they exceed his capacity and acknowledges them to proceed from something else than himself, and that he has them no more in his power than the orators say they have those extraordinary motions and agitations that sometimes push them beyond their design?

"It is the same in painting, where touches shall sometimes slip from the hand of the painter, so surpassing both his fancy and art as to beget his own astonishment. Fortune does yet more clearly manifest the share she has in all things of this kind in the graces and elegances which are found in them, not only beyond the intention, but even without the knowledge of the artist."

If many of Mr. Chock's pictures may not have slipped from the hand of their makers in a condition so fine as to "beget their own astonishment," they belong in the main to the unpremeditated things, not fashioned in cold blood, but with spontaneity, which generally satisfy most completely those people who buy pictures to be their companions, not to serve as securities for investment. Such a little picture as Mowbray's "Idyl of the Spring," a nude nymph plucking blossoms, or a landscape from East Hampton, Long Island, by Dearth, or one from Shinnecock Hills by W. M. Chase, or a moonlight by Ranger or Ochtman, or



LEONARD OCHTMAN

a cattle piece by Horatio Walker and F. Russell Green, or a sheepfold by Dessar or a graceful colornote by Verbeek represent not only a natural gift for painting but the best training in art to be had in America and Europe. Placed in the annual exhibition of any capital in Europe they would be remarked for their excellence. Indeed, it may be doubted whether in any other country a collector could obtain from the young painters as varied, as large, and as excellent a gallery as Mr. Chock has brought together. It reveals the surprising number of able painters of the younger generation that New York can show. And all these are in addition to the colonies of American painters in London, Paris, Rome, Brussels and Munich, who give a good account of themselves, and in some instances, notably with regard to portraiture in London, seem to surpass the European portrait painters just at present on their own ground.

But the difficulty with most of the Americans who have studied abroad and remained there is this: they have no real root in the land of their sojourn. While they bring the American freshness and alertness of mind and skillfulness of hand to bear on what they do, they never become sufficiently British, or French, or Italian or German to satisfy the complicated demands of the problem and take their place in the ranks of national artists. Still less is it likely that they will be regarded hereafter by the collectors and art lovers of future America as representatives of our national art. Thus they fall between two stools. It is natural that they should linger about the city where they were taught. There they have made friends and learned to breathe the atmosphere of art. They also have the advantage on their side of a prepossession in favor of the foreign thing which is found particularly strong in the United States, but is by no means unknown in other lands. Still, in the long run, I do not believe that the temporary comforts of the old world atmosphere, save in the rarest instances, are likely to give them the bracing that struggle on their native soil with the disadvantages of home air will supply. To take their natural and normal place in the world it is necessary that they should gradually build up a clientage at home, having for guiding thread the conviction that American art exists for the purpose of explaining American life and landscape, expressing American thoughts and ideals.

This is what George Inness, Homer D. Martin, George Fuller and Winslow Homer have done; it is the course pursued by Albert Ryder and F. S. Church and other painters notable for the originality of their work, its freedom from imitation of foreign pictures. All these artists either stayed at home or made merely short visits to Europe after they were mature; thus they learned to express the American landscape and its powerful color scheme, as well as American farmer folk, negroes, soldiers and sailors. Fuller and Ryder and Church have given us witchcraft and fairytale; Martin and La Farge and Ryder the most exquisite color in landscape and seascape. The list might be extended. Their success shows that there is a market at home for the most thoroughly American work.

The Chock pictures are for the most part of home manufacture, not made in Europe by Americans. Exceptions are the clever figures of Verbeek and Streetor. The nudes and ideal figures of W. M. Chase and Hamilton, the figures of Birney, the still life of Emil Carlsen belong on this side of the Atlantic. Sooner or later the good specimens in this collection will find recognition, and the poor. . . . there is no way of getting rid of poor pictures in short order, more's the pity! But they too in time will take their rightful place in some garret. In former years the English customs disposed of tobacco, silver and other things brought into the country contrary to law by shoving them into "the Queen's tobacco pipe," a crematory in which they were burned. Such a pipe might be of great service here to rid the world of hopelessly inferior pictures. It is fair to say that very few of Mr. Chock's pictures would deserve such a fate.

What I like about the younger American painters is the sturdiness of their faith, shown in laboring on, notwithstanding discouragements and poverty. Few of them can afford to undertake large pictures which take long to produce and cost a good deal for models. But they are striving to perfect themselves as they best may, painting figures and landscapes for which there is no regular demand from the art dealers. Some of these pictures we should never see unless it were for a sale like the present, because they are neither exhibition nor dealers' pieces. That does not make them out inferior, however.

Paintings worth their salt teach us how to look at nature, tell us what to see in nature; such are many of the pictures in this collection.

The struggle for existence has already had its effect on engraving—witness the recent school of engravers on wood, encouraged by the magazines, who produced marvelous wood cuts; and on illustrations for books and the press—witness Gibson and Wenzel and Will H. Low, and others too many to name; and on interior work—observe the upcoming of the mural painters. Landscapes and portraits used to be almost exclusively the burden of American painting, but now we find among the younger men figure work of the brightest sort that shows how well-prepared our painters are to grapple with any problem put before them. It is a far cry to the days when William Page, a fine artist in his time, brought from Italy a theory concerning Titian's method of laying on paint. We have been through the measles of the Dusseldorfers and the malaria of the Pre-Raphs and the scarlet fever of the open-air Frenchman—who shall say without profit at each stage of the game? The men who figure in this collection have had the benefit of all the fashions and fads in painting since the days of Thomas Cole. They are the material from which the coming George Innesses and Winslow Homers shall mold themselves.

CHARLES DE KAY.



No. 314. THE STATELY MODEL. Wm M. Chase.

# BIOGRAPHICAL NOTES

. . AND . .

# INDEX TO ARTISTS REPRESENTED.

BIRNEY, W. VERPLANCK. Born Cincinnati, Ohio. Studied at Massachusetts Normal Art School. Exhibited Pennsylvania Academy of Fine Arts, Royal Academy of Fine Arts, Munich, National Academy of Design, Society American Arists.

131—4—108—215

BROWN, J. APPLETON. Born West Newbury, Mass. Pupil of Emile Lambinet, Paris. Exhibited National Academy of Design, Society American Artists.

220—166—25—230—5—129

BROWN, A. A., wife of J. Appleton Brown. Studied with her husband. Exhibited New York Water Color Club, American Water Color Society.

222—115—50

CARLSEN, EMIL. Born Copenhagen, Denmark. Pupil of Royal Danish Academy. Exhibited San Francisco, National Academy of Design, Society American Artists.

221—180—30—20—10—301—121—60—213—231—190—146—244—254—80

CURRAN, CHARLES C., A. N. A. Born Frankfort, Ky. Pupil of Cincinnati School of Design; Art Students' League of New York; Julien Academy, Paris. Awards and Honors: the second and third Halgarten and Clarke prizes at the National Academy of Design; Honorable mention at the Paris Salon; Medals at the World's Columbian Exposition and Cotton States Exposition. Associate of the National Academy of Design, American Water Color Society, Society of American Artists, New York Water Color Club.

44—122—219—3—198—236—72—155—15—181—249—24—113—262—224—207

CHRISTY, HOWARD C. Born in Ohio. Studied at the National Academy of Design and under William M. Chase.

112—51—225

CHASE, WILLIAM M., N. A. Born Franklin, Ind. Pupil of the National Academy and J. O. Eaton, New York. Studied in Paris and at the Royal Academy, Munich, under Piloty. Honorable mention, Paris, 1881; Medals Munich, 1883; Silver Medal 1889 at the Exposition Universelle. Member of the National Academy, New York; President of the Society of American Artists.

314—132—35

COX, KENYON. Born at Warren, Ohio. Pupil of the Pennsylvania Academy of Fine Arts, Philadelphia. Studied under Carolus Duran and J. L. Gérome, Paris. Bronze Medal, Paris Salon Exposition Universelle, 1889. Member of the Society of American Artists and New York Architectural League.

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DENMAN, HERBERT. Born at Brooklyn, N. Y. Pupil Art Students' League, New York. Studied under Carolus Duran, Paris. Honorable mention, Paris Salon of 1886; Honorable mention, Exposition Universelle, 1889. Member of the Society of American Artists.

288—171—6—90—139—120—226

DESSAR, L. P. Born at Indianapolis, Ind. Studied under Bouguereau and Tony Robert, Fleury, Paris. Pupil of National Academy of Design, New York, and École des Beaux Arts, Paris. Awards and Honors: Medal, Salon, 1891; Picture bought by the French Government in 1893; Medal, World's Columbian Exposition.

313—135—12

DE HAVEN, F. Born Bluffton, Ind. Pupil of George H. Smillie, N. A.

9—123—156—315

DEARTH, HENRY. Born Bristol, R. I. Pupil of the École des Beaux Arts. Studied under Aimé Morot.

124—312—161—70

DOUGLAS, WALTER. Born Cincinnati, Ohio. Pupil at the National Academy of Design. Studied under William M. Chase.

128—19—154—11—208—227—245—87

DOLPH, J. H. Born Fort Ann, N. Y. Studied in Antwerp and Paris. Member of several associations of painters.

133—228—7

DODGE, W. L. Born Liberty, Va. Studied in Munich and Paris. Awards and Honors: Third Medal in the Concours d'Atelier under Gerome, 1886; Third Medal and Honorable Mention for Drawing at the Cour Yvon, 1887, the Prix d'Atelier, 1888; Gold Medal at American Art Galleries in 1886 for his "Minnehaha."

141—8—117—64—232—241

EATON, CHARLES WARREN. Born Albany, N. Y. Pupil of Academy of Design and Art Students' League. Member of the American Water Color Society and New York Water Color Club.

311—13—175—94—127—55—234—271—250—74—119—38—159

EARLE, L. C. Born New York City. Studied in Munich, Florence and Rome. Associate of the National Academy of Design; Member American Water Color Society and New York Water Color Club. Honorable mention, Art Institute, Chicago. Medal, Chicago Exposition, 1893.

**14—126—142—235—263—49**

FOSTER, BEN. Born at North Anson, Me. Pupil of Abbot H. Thayer, Merson and Aimé Morot, Paris. Awards and Honors: Medal, World's Columbian Exposition; Second prize for Water Color at Cleveland, Ohio. Member of the New York Water Color Club.

**130—26—83—238—167**

FRANZEN, AUG. Born Sweden. Medal, World's Fair, 1893. Member of Society of American Artists.

**147—31**

GREEN, F. RUSSELL. Born in Chicago, Ill. Studied in Julien Academie, Paris. Studied under Boulanger, Lefebvre, Collin and Courtois. Associate National Academy; Member of the American Water Color Society, New York Water Color Club and Salmagundi Club. Took Prize Fund, Lotos Club, 1895, National Academy.

**1—150—239—27—256—178**

GRAF, PAUL. Born Stockholm, Sweden. Pupil of Bonnat, Paris.

**52—185**

GRUPPE, C. P. Born Canada. Studied Royal Academy, Munich. Pupil of Mesdag and Israel. Member New York Water Color Club.

**216—17—57—111—86—233—201—197—253—274**

HAMILTON, EDGAR SCUDDER. Born San Antonio, Texas. Studied at Art Students' League, under George De Forest Brush and W. L. Metcalfe. Also at the Académie Julien, Paris, under J. J. Benjamin-Constant and Jean Paul Laurens; also at the École des Beaux Arts under J. L. Gérome.

**100—118—136—54—194—242—255—163—182—34—75—16—289—300—275**

HASSAM, CHILDE. Born at Boston, Mass. Pupil of Boulanger and Lefebvre, Paris. Bronze medal, Exposition Universelle, Paris, 1889. Member of the Society of American Artists and the American Water Color Society.

**259—202—71—172—48**

HOEBER, ARTHUR. Born New York. Exhibits at the National Academy of Design, New York Water Color Club, etc.

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HOWE, WILLIAM H. Born at Ravenna, Ohio. Pupil of Otto De Thoren and Vurello Froy. Awards and Honors: Honorable mention in New Orleans, 1885; Gold medal, Paris Salon, 1886; Silver Medal, Exposition, Paris, 1886; Grand Gold Medal, London, 1890; Temple Gold Medal, Philadelphia, 1890; Gold Medal, Boston, in 1890; Hors Concours, Paris Salon of 1890; Medal at Chicago Exposition, 1892; Gold Medal, N. W. Exposition, San Francisco, 1894; Gold Medal, Atlanta, 1895; Officier Academie, Paris, 1896.

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HOTTES, M. (Deceased). Born Richmond, Va. Studied at Royal Academy, Munich.

**21—218**

HERDLE, G. L. Born Rochester, N. Y. Member Rochester Art Club.

**69—110**

JONES, SETH C. Born Rochester, N. Y. Member Rochester Art Club.

**240—217**

JONES, H. C. Born Boston, Mass.

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LATHROP, W. L. Born in Warren, Ill. Self-taught.

**243—68—41—188—206**

LANGLEY, CHARLES E. Born at Topeka, Kan. Studied under William M. Chase.

**209—47**

LE ROY. Born in Paris, France.

**—183—**

MORAN, E. PERCY. Born in Philadelphia, Pa. Studied under Edward Moran and S. J. Ferris at Pennsylvania Academy; at National Academy, New York; also in Paris. Awards and Honors: Received first Hallgarten Prize, N. A. D., 1886; First Gold Medal, American Art Association. Member of American Water Color Society.

**23—264—148—40—169—58—196**

MAYNARD, GEORGE W. Born at Washington, D. C. Pupil of Edwin White, Florence, and of the Royal Academy at Antwerp, under Von Lerius. Member of the National Academy, New York, and of the Society of American Artists.

**137—307—229—39**

MILLER, OSCAR. Born in New York. Studied in Paris under Jean Paul Laurens and Benjamin-Constant.

**46—204—247—152—67—258—192 277—116—290—28**

MORAN, LEON. Born in Philadelphia, Pa. Studied under Edward Moran and at National Academy of Design. Member of the American Water Color Society. Gold Medal awarded at Art Club, Philadelphia.

**176—265—37—164**

MURPHY, J. FRANCIS. Born Oswego, N. Y. Awards and Honors: Second Hallgarten Prize, National Academy of Design, 1885; Webb Prize, Society of American Artists, 1887; Medal, American Art Association, 1887; W. T. Evans' prize, 1894; Medal, Columbian Exposition, Chicago, 1894. Member of National Academy of Design and American Water Color Society.

**246—45—153**

MURPHY, A. C. Wife of J. Francis Murphy.

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MOWBRAY, H. SIDDONS. Born Alexandria, Egypt. Pupil of Bonnat, Paris. Awards and Honors: Thomas B. Clarke prize for his picture "The Evening Breeze," at the National Academy Exhibition, 1888; elected A. N. A. in 1888; Medals at Atlanta, Boston and Chicago; Member Jury of Selection, Tennessee Centennial, 1897.

**95—318**

MOSS, C. E. Born in Pawnee City, Neb. Studied in Paris under Bonnat. Director of the Government Art Schools at Ottawa, Canada.

**184—53—248—291**

MAXFIELD, J. E. Born Germany. Studied Royal Academy, Munich.

**2—223**

MAUERER, A. Born New York.

**—65—**

NEWMAN, R. L. Born in Richmond, Va. Studied in Paris under Thomas Conture. Lived many years in Rome, Italy.

**43—145—257**

OCHTMAN, LEONARD. Born Zonnemairo, Holland. Self-taught. Awards and Honors: Landscape prize at Brooklyn Art Club Exhibition, 1891; Medal, World's Columbian Exposition, 1893; Gold Medal for the best picture at the Philadelphia Art Club Exhibition of 1894. Member of the Society of American Artists, American Water Color Society, New York Water Color Club and Brooklyn Art Club.

**251—292—134—266—56—278—151—99—32—170**

PLATT, CHARLES A. Studied in Holland. Member Society of American Artists, Author of Works on Formal Gardens.

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PIETERSZ, B. P. Born Amsterdam, Holland. Studied under Prof. Striening at Rotterdam.

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PARTON, ARTHUR. Exhibits at Academy of Design, Water Color Club, etc.

267—200—79

PRIESTMAN, B. WALTER. Born Kewanee, Ill. Studied in Chicago, Boston and Paris.

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PEETERS, E. Born Boston, Mass.

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PIKE, G. B. Born Middletown, Conn. Pupil of École des Beaux Arts, Paris.

78—191

RANGER, H. W. Born New York. Studied in Holland. Member of Society of American Artists.

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REID, ROBERT. Born Stockbridge, Mass. Pupil of Boulanger and Lefebvre, Paris. Awards and Honors: Medal, World's Columbian Exposition, 1893; Special Medal for Decoration, World's Columbian Exposition. Member Society American Artists.

—76—

REDMOND, F. V. Born in Thun, Switzerland. Studied in Switzerland, Germany and Paris. Medal and Award at World's Fair, Chicago. Wife of J. J. Redmond.

189—62

REDMOND, J. J. Born in Salem, Mass. Graduate of the School of Drawing and Painting, Museum of Fine Arts, Boston; also studied abroad. Member of the New York Water Color Club.

96—33—187—203—157—66—287—107

ROSENBERG, H. M. Born New Brunswick, N. J. Studied in Royal Academy, Munich, Florence and Venice.

268—138—61—193—210—214—82—92

SIMMONS, EDWARD. Born Cambridge, Mass. Studied under Boulanger and Lefebvre. Member of Society American Artists. Prize given by Municipal Art Society of New York for Mural Decoration in Criminal Court building.

—284—

SNELL, HENRY B. Born Richmond, Eng. Awards and Honors: Gold medal, Philadelphia Art Club, 1896; President New York Water Color Club. Member of American Water Color Society; First Prize, Tennessee Centennial Exposition, 1897.

**286—199—89**

SNELL, F. A. FRANCIS. Born London, Eng. Pupil Art Students' League, New York. Member of the New York Water Color Club.

**—283—**

STREETOR, WILLIAM DAY. Born St. Louis, Mo. Pupil of Benjamin-Constant and Jean Paul Laurens, Paris.

**97—186—77—162—269—293—302—272—103—125**

SMITH, GEAN. Born Phillipsport, N. Y. Self-taught.

**98—195—168—279—177—81—42—294—285**

STODDARD, F. L. Born Coatiwak, Canada. Pupil of Benjamin-Constant, Bonguereau and Laurens, Paris. Member of Society of Western Artists, St. Louis Guild and Society of Painters and Sculptors.

**273—211—73—174—91**

SCHNEIDER, L. J. Born Philadelphia, Pa.

**84—109—237—252—270—36**

TYLER, JAMES G. Born Oswego, N. Y. Exhibits at the National Academy. Self-taught.

**—295—**

VONNOH, R. W. Born Hartford, Conn. Pupil of the Julien Académie. Studied under Boulanger and Lefebvre, Paris. Awards and Honors: Medal at Exposition Universelle, 1889; Medal, Charitable Association Exposition.

**—276—**

VERBEEK, GUSTAVE. Born Nagaski, Japan, of Holland parentage. Early art training in Japan; afterward in Paris with Constant, Laurens, Blanc and Giardot.

**280—296—149—306—102—114—93—59—179**

WALKER, HORATIO. Born in Canada. Exhibits at Society of American Artists, Water Color Club, etc. Prize picture, "The Ploughman."

**—317—**

WIGGINS, CARLETON. Born Monroe, N. Y. Pupil of the National Academy; studied under George Inness. Member of the Society of American Artists and American Water Color Society.

158—310—106—297—281—101—173—212—144—29

WIGAND, O. C. Born New York City. Studied at Art Students' League and Boulanger and Lefebvre, Paris.

105—298

WELDON, C. D. Born New York. Exhibits at the Academy of Design, etc.

—299—

WILLIAMS, FRED B. Born Brooklyn, N. Y. Pupil of National Academy of Design, New York, etc. Member of the New York Water Color Club.

104—282—304—165—160—22—309

WHITTEMORE, WILLIAM J. Born New York. Pupil of William Hart, N. A., Carroll Beckwith and Benjamin-Constant. Awards and Honors: Silver Medal at the Paris Exposition, 1889; Bronze Medal at Atlanta, 1895. Member of the American Water Color Society and New York Water Color Club.

—88—



No. 317. RETURN FROM THE FIELD. HORATIO WALKER.

# CATALOGUE



EMIL CARLSEN.

## FIRST NIGHT'S SALE.

WEDNESDAY, MARCH 9TH. BEGINNING AT 8 O'CLOCK.

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1.—F. RUSSELL GREEN.

**ON THE SANDS.**

Signed at the left. (Water Color.) Height 14½, Width 10

2.—J. E. MAXFIELD.

**HEAD OF A NEWSBOY.**

Signed, Upper right. Height 9, Width 7

3.—CHARLES C. CURRAN.

**AT THE OPERA.**

Signed, Upper right. Height 12, Width 9

4.—W. VERPLANCK BIRNEY.

**IN FULL POSSESSION.**

Signed at the left. Height 11, Length 17½

5.—J. APPLETON BROWN.

**APPLE BLOSSOMS.**

Signed at the left. (Pastel.) Height 18, Length 22

6.—HERBERT DENMAN.

**THE BATHERS.**

Signed at the left. Height 10, Length 14

7.—J. H. DOLPH.

**IN DOUBT.**

Signed at the left. Height 8, Length 12

8.—W. DE L. DODGE.

**MID-OCEAN SUNSET.**

Signed at the left. Height 19, Length 38

9.—F. DE HAVEN.

**RETURN FROM THE HAY FIELD.**

Signed at the right. Height 23, Length 28

10.—EMIL CARLSEN.

**MELONS AND CHERRIES.**

Signed at the left. Height 14, Length 18



J. H. DOLPH.

11.—WALTER DOUGLAS.

**A SPANISH MODEL.**

Signed at the right. Height 20, Width 16

12.—L. P. DESSAR.

**A NORMANDY SHEPHERD.**

Signed at the right. Height 13, Length 16

13.—CHAS. WARREN EATON.

**THE OLD BRIDGE.**

Signed at the left. Height 12, Length 18



B. P. PIETERSZ.

14.—L. C. EARLE.

**A GIRL OF HOLLAND.**

Signed at the right. (Water Color.) Height 14, Width 10

15.—CHAS. C. CURRAN.

**ON THE BEACH.**

Signed at the right. Height 6, Length 9½

16.—E. S. HAMILTON.

**THE EVENING SONG.**

Signed at the right. Height 10, Length 18

17.—C. P. GRUPPE.

**THE COOLING BROOK: HOLLAND.**

Signed at the left. Height 10, Length 14

18.—H. C. JONES.

**A DEVONSHIRE BROOK.**

Signed at the left. Height 8, Length 12

19.—WALTER DOUGLAS.

**HERRINGS.**

Signed at the right. Height 18, Width 8



No. 318. SONG OF ARCASSIA. H. Siddons Mowbray.



KENYON COX.

20.—EMIL CARLSEN.

**GAME.**

(Water Color.)

Signed at the right. Height 12, Length 22

21.—M. HOTTES.

**STILL LIFE.**

Signed at the right. Height 16, Width 12

22.—FRED. B. WILLIAMS.

**AT THE POND.**

Signed at the right. (Water Color.) Height 10, Width 7½

23.—E. PERCY MORAN.

**A CHRISTMAS ERRAND OF CHARITY.**

Signed at the right. Height 35, Width 21⅞



W. J. WHITTEMORE.

24.—CHAS. C. CURRAN.

**GATHERING HAY.**

(Water Color.)

Signed at the right. Heigth 9, Length 12½

25.—J. APPLETON BROWN.

**A NOVEMBER DAY.**

Signed at the right. (Pastel.) Height 18, Length 22

26.—BEN. FOSTER.

**CORN SHEAVES.**

Signed at the left. Height 16, Width 21

27.—F. RUSSELL GREEN.

**DAISY.**

Signed at the right. Height 14, Length 20

28.—OSCAR MILLER

**THE WATCHFUL MOTHER.**

Signed at the left. Height 18, Length 22

29.—CARLETON WIGGINS.

**WINTER.**

Signed at the left. Height 10, Length 14½

30.—EMIL CARLSEN.

**FRUIT.**

Signed at the left. Height 14, Length 18



H. W. RANGER.

31.—AUG. FRANZEN.

**DISCUSSING POLITICS.**

Signed at the right. Height 12, Width 9

32.—LEONARD OCHTMAN.

**SHORE AT GREENWICH, CONN.**

Signed at the left. Height 12, Length 16

33.—J. J. REDMOND.

**POLISHING UP.**

Signed at the right. Height 12, Width 9



O. C. WIGAND.

34.—E. S. HAMILTON.

**THE GLEAM OF THE MOON.**

Signed at the left. Height 11, Length 14

35.—WM. M. CHASE.

**THE SPANISH MODEL.**

Signed at the right. Height 20, Width 16

36.—L. J. SCHNEIDER.

**FRUIT.**

Signed at the left. Height 22¼, Width 18⅛

37.—LEON MORAN.

**THE SOUBRETTE.**

Signed at the right. (Water Color.) Height 11½, Width 7

38.—CHAS. WARREN EATON.

**TWILIGHT.**

Signed at the left. Height 14, Length 18

39.—GEO. W. MAYNARD.

**THE MERMAID.**

Signed at the left. (Water Color.) Height 11¼, Width 8



No. 239. LAST DAYS OF WINTER. F. Russell Green.



HENRY B. SNELL.

40.—E. PERCY MORAN.

**AT THE BROOK.**

Signed at the right. Height 11, Width 15

41.—W. L. LATHROP.

**KNITTING.**

Signed at the left. Height 9½, Width 7¼

42.—GEAN SMITH.

**HEAD OF A RACER.**

Signed at the right. (Water Color.) Height 16, Width 20

43.—R. L. NEWMAN.

**MADONNA AND CHILD.**

Signed at the left. Height 22, Width 12⅛



ARTUR PARTON.

44.—CHAS. C. CURRAN.

**TWILIGHT.**

Signed at the left. Height 18, Length 32

45.—J. FRANCIS MURPHY.

**SUNSET.**

Signed at the left. Height 5¼, Width 8

46.—OSCAR MILLER.

**MALAGA GRAPES.**

Signed at the left. Height 12, Width 10

47.—CHAS. E. LANGLEY.

**A MADRID VENDER.**

Signed at the left. (Water Color.) Height 10, Length 16

48.—CHILDE HASSAM.

**IN A PARIS PARK.**

Signed at the left. (Pastel.) Height 18, Length 22

49.—L. C. EARLE.

**THE INLET.**

Signed at the right. (Water Color.) Height 9, Length 13

50.—A. A. BROWN.

**THE DAISY FIELD.**

Signed at the left. Height 17, Length 21



E. S. HAMILTON.

51.—HOWARD C. CHRISTY.

**ALONE.**

Signed at the right. Height 22, Length 27

52.—PAUL GRAF.

**MOONLIGHT.**

Signed at the right. Height 7, Length 10

53.—C. E. MOSS.

**AT THE FIRESIDE.**

Signed at the left. (Water Color.) Height 18, Width 14



CHAS. WARREN EATON.

54.—E. S. HAMILTON.

**OCTOBER IN NORMANDY.**

Signed at the left. Height 13, Width 10

55.—CHAS. WARREN EATON.

**CLOUDY SUNSET.**

Signed at the left. Height 12, Length 16

56.—LEONARD OCHTMAN.

**A WINTER TWILIGHT.**

Signed at the left. (Water Color.) Height 16, Length 22

57.—C. P. GRUPPE.

**EARLY MORNING: HOLLAND.**

Signed at the left. Height 15½, Length 23⅜

58.—E. PERCY MORAN.

**A CUP OF TEA.**

Signed at the right. (Water Color.) Height 9½, Length 15¾

59.—GUSTAVE VERBEEK.

**THE FRENCH GOVERNESS.**

Signed at the left. Height 13½, Length 16



No. 135. A NORMANDY SHEPHERD. Louis Paul Dessar.



GEORGE W. MAYNARD.

60.—EMIL CARLSEN.

**WILD FOWL.**

Signed at the right. Height 30, Length 45

61.—H. M. ROSENBERG.

**THE YOUNG HOUSEKEEPERS.**

Signed at the upper right. Height 13⅜, Length 21⅜

62.—F. V. REDMOND.

**STILL LIFE.**

Signed at the right. (Pastel.) Height 13½, Length 21½

63.—E. PEETERS.

**FRUIT.**

Signed at the right. Height 16, Length 28



G. B PIKE.

64.—W. DE L. DODGE.

**A SUMMER'S CALM.**

Signed at the right. Height 20, Length 39½

65.—A. MAUERER.

**THE TRAMP.**

Signed at the left. (Water Color.) Height 8½, Width 6¾

66.—J. J. REDMOND.

**THE WAVE.**

Signed at the right. Height 8, Width 6

67.—OSCAR MILLER.

**STILL LIFE.**

Signed at the left. Height 14, Length 20

68.—W. L. LATHROP.

**THE OLD BARN.**

Signed at the right. Height 12, Length 20

69.—G. L. HERDLE.

**SHORE OF LAKE ERIE**

Signed at the right. (Water Color.) Height 10½, Length 20

70.—H. DEARTH.

**ICE BOATS ON THE HUDSON.**

Signed at the right. Height 18, Length 29



CHAS. C. CURRAN.

71.—CHILDE HASSAM.

**A RAINY NIGHT: PARIS.**

Signed at the left. Height 13¼, Width 7

72.—CHAS. C. CURRAN.

**A SUNNY NOOK.**

Signed at the left. Height 9, Length 12

73.—F. L. STODDARD.

**THE VILLAGE COQUETTE.**

Signed at the right. Height 16, Width 12



GUSTAVE VERBEEK.

74.—CHAS. WARREN EATON.

**WINTER.**

Signed at the left. Height 14, Length 20⅛

75.—E. S. HAMILTON.

**ARRANGEMENT IN BLACK AND GRAY.**

Signed at the upper left. Height 15, Width 7

76.—ROBERT REID.

**ENCHANTMENT.**

Signed at the right. Height 20, Length 40

77.—WM. DAY STREETOR.

**A DAUGHTER OF THE ORIENT.**

Signed at the left. Height 10, Length 15

78.—G. B. PIKE.

**SEARCHING FOR THE LEAK.**

Signed at the left. (Water Color.) Height 13, Length 19

79.—ARTHUR PARTON.

**SUNSET.**

Signed at the left. Height 14, Length 20



No. 100. SLUMBER. E. S. Hamilton.



J. FRANCIS MURPHY.

80.—EMIL CARLSEN.

**ESTELLE.**

Signed at the left. Height 11½, Width 8

81.—GEAN SMITH.

**AN ARABIAN STEED.**

Signed at the right. Height 12½, Width 9½

82.—H. M. ROSENBERG.

**THE BEEHIVES.**

Signed at the left. (Water Color.) Height 8½, Length 13½

83.—BEN FOSTER.

**LANDSCAPE.**

Signed at the right. Height 12, Width 10



WALTER DOUGLAS.

84.—L. J. SCHNEIDER.

**CHERRIES.**

Signed at the left. Height 9, Length 12

85.—B. WALTER PRIESTMAN.

**ARRANGEMENT IN PINK.**

Signed at the upper left. Height 20, Width 16

86.—C. P. GRUPPE.

**TWILIGHT.**

Signed at the left. (Water Color.) Height 9¾, Length 19½

87.—WALTER DOUGLAS.

**STILL LIFE.**

Signed at the right. (Water Color.) Height 6½, Length 9½

88.—WM. J. WHITTEMORE.

**STILL LIFE.**

Signed at the right. (Water Color.) Height 11½, Width 9½

89.—HENRY B. SNELL.

**NEW YORK HARBOR.**

Signed at the left. (Water Color.) Height, 7½, Length 14

90.—HERBERT DENMAN.

**IN THE HAMMOCK.**

Signed at the right. Height 13, Length 18



W. L. LATHROP.

91.—F. L. STODDARD.

**THE SHEPHERD.**

Signed at the left. Height 11, Length 16

92.—H. M. ROSENBERG.

**IN THE WOODS.**

Signed at the right. (Water Color.) Height 8, Length 12

93.—GUSTAVE VERBEEK.

**THE ENCHANTRESS.**

Signed at the right. Height 12, Length 18



WM. DAY STREETOR.

94.—CHAS. WARREN EATON.

**THE PINE FOREST.**

Signed at the left. Height 12, Length 16⅛

95.—H. SIDDONS MOWBRAY.

**AN IDYL OF SPRING.**

Signed at the right. Height 17, Width 8

96.—J. J. REDMOND.

**A SWISS GIRL.**

Signed at the left. Height 12, Width 9

97.—WM. DAY STREETOR.

**IN A QUIET CORNER.**

Signed at the left. Height 20, Width 16

98.—GEAN SMITH.

**SPRINGTIME.**

Signed at the right. Height 16, Length 24

99.—LEONARD OCHTMAN.

**OLD JONES' GARDEN.**

Signed at the left. Height 22, Width 16



No. 9 RETURN FROM THE HAY FIELD. F. De Haven.



MRS F. A. FRANCIS SNELL.

100.—E. S. HAMILTON.

**SLUMBER.**

Signed at the left. Height 20, Width 14

101.—CARLETON WIGGINS.

**THREATENING RAIN.**

Signed at the left. Height 10½, Length 16½

102.—GUSTAVE VERBEEK.

**OUT FOR A ROW.**

Signed at the right. Height 14, Length 22

103.—WM. DAY STREETOR.

**THE MUSICIAN.**

Signed at the left. Height 48, Width 32



OSCAR MILLER.

104.—FRED. B. WILLIAMS.

**OCTOBER DAY: VERMONT.**

Signed at the right. Height 12, Length 15

105.—O. C. WIGAND.

**AT THE LAKE SHORE.**

Signed at the left. Height 20, Length 30

106.—CARLETON WIGGINS.

**TWILIGHT.**

Signed at the left. Height 20, Length 24

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# SECOND NIGHT'S SALE.

THURSDAY, MARCH 10TH, AT 8 O'CLOCK.

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107.—J. J. REDMOND.

**ON THE ZUYDER ZEE: HOLLAND.**

Signed at the right. (Pastel.) Height 13, Length 20

108.—W. VERPLANCK BIRNEY.

**INTERRUPTED.**

Signed at the right. Height 10, Width 8

109.—L. J. SCHNEIDER.

**STILL LIFE.**

Signed at the left. Height 9, Length 12



MRS. F. V. REDMOND.

110.—G. L. HERDLE.

**SPRING MORNING.**

Signed at the right. (Water Color.) Height 10½, Length 20

111.—C. P. GRUPPE.

**WASH DAY IN HOLLAND.**

Signed at the left. Height 10½, Length 14½

112.—HOWARD C. CHRISTY.

**A SPRING MORNING.**

Signed at the right. Height 18, Width 14



J. VERPLANCK BIRNEY.

113.—CHAS. C. CURRAN.

**SAPPHO.**

Signed at the left. Height 20, Width 16

114.—GUSTAVE VERBEEK.

**WATCHING THE WAVES.**

Signed at the right. Height 14, Length 22

115.—A. A. BROWN.

**THE BROAD ROAD.**

Signed at the right. Height 9, Length 13

116.—OSCAR MILLER.

**IN THE ORCHARD.**

Signed at the right. Height 22, Length 28

117.—W. DE L. LODGE.

**MID-OCEAN.**

Signed at the left. Height 20, Length 39½

118.—E. S. HAMILTON.

**VANITY AND VIRTUE.**

Signed at the right. Height 20, Length 26



No. 137. MERMAIDS. Geo. H. Maynard.



MRS. A. C. MURPHY.

119.—CHAS. WARREN EATON.

**SUNSET.**

Signed at the left. Height 22, Width 16

120.—HERBERT DENMAN.

**AT EASE.**

Signed at the left. Height 10, Length 14

121.—EMIL CARLSEN.

**STILL LIFE.**

Signed at the left. Height 30, Length 45

122.—CHAS. C. CURRAN.

**AFTERNOON IN MAY.**

Signed at the left. Height 18, Length 22

123.—F. DE HAVEN.

**RETURN FROM THE FOREST.**

Signed at the right. Height 23, Length 28



J. J. REDMOND.

124.—H. DEARTH.

**AUTUMN.**

Signed at the right. Height 24, Length 29

125.—WM. DAY STREETOR.

**SENORITA.**

Signed at the left. Height 14, Width 13

126.—L. C. EARLE.

**A FAVORITE FLOWER.**

Signed at the right. (Water Color.) Height 15, Width 13½

127.—CHAS. WARREN EATON.

**TWILIGHT.**

Signed at the right. Height 12, Length 16

128.—WALTER DOUGLAS.

**A FAMILY OF DUCKS.**

Signed at the right. Height 5, Length 8½

129.—J. APPLETON BROWN.

**THE MOWERS.**

(Pastel.)

Signed at the left. Height 18, Length 22



CARLETON WIGGINS.

130.—BEN FOSTER.

**SANDY PASTURE.**

Signed at the left. Height 24, Length 36

131.—W. VERPLANCK BIRNEY.

**PLEASANT THOUGHTS.**

Signed at the left. Height 18, Length 24

132.—WM. M. CHASE.

**THE HUNTER.**

Signed at the left. Height 15½, Length 24



H. C. CHRISTY.

133.—J. H. DOLPH.

**THE INVESTIGATION.**

Signed at the left. Height 8¼, Length 12¼

134.—LEONARD OCHTMAN.

**THE RISING MOON.**

Signed at the left. Height 16, Length 22

135.—L. P. DESSAR.

**A NORMANDY SHEPHERD.**

Signed at the left. Height 13⅛, Length 18

136.—E. S. HAMILTON.

**AUTUMNAL LANDSCAPE.**

Signed at the right. Height 16, Length 21½

137.—GEO. W. MAYNARD.

**MERMAIDS.**

Signed at the left. Height 16, Length 22

138.—H. M. ROSENBERG.

**THE MISHAP.**

Signed at the right. Height 11, Width 9



No. 243. A LONELY PASTURE. W. L. LATHROP.



FRANKLIN DE HAVEN.

139.—HERBERT DENMAN.

**A WOOD NYMPH.**

Signed at the right. Height 13, Width 9

140.—KENYON COX.

**VENICE.**

Signed at the right. Height 20, Width 16

141.—W. DE L. DODGE.

**THE BATHERS.**

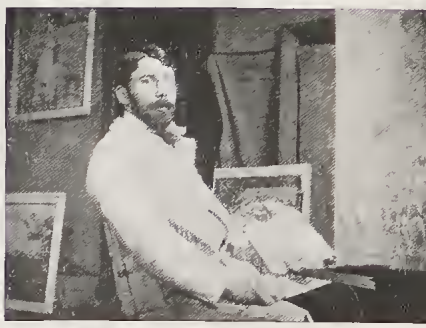
Signed at the left. Height 10½, Length 16

142.—L. C. EARLE.

**RETURNING FROM WORK.**

(Water Color.)

Signed at the right. Height 14, Width 10



W. DE L. DODGE.

143.—ARTHUR HOEBER.

**GRAZING.**

Signed at the right. Height 12, Length 14

144.—CARLETON WIGGINS.

**LONG ISLAND PASTURE: EVENING.**

Signed at the left. Height 12, Length 18

145.—R. L. NEWMAN.

**MADONNA AND CHILD.**

Signed at the left. Height 20, Width 16

146.—EMIL CARLSEN.

**STILL LIFE.**

Signed at the right. Height 20, Length 30

147.—AUG. FRANZEN.

**ROCKED TO SLEEP.**

Signed at the right. Height 16, Width 12

148.—E. PERCY MORAN.

**THE RENDEZVOUS.**

Signed at the right. Height 12, Width 10

149.—GUSTAVE VERBEEK.

**EXPECTANT.**

Signed at the right. Height 16, Width 10



LOUIS PAUL DESSAR.

150.—F. RUSSELL GREEN.

**THE CLOSING DAY.**

Signed at the left. Height 20, Length 30

151.—LEONARD OCHTMAN.

**GLIMPSE OF THE VILLAGE.**

Signed at the left. Height 16, Length 22

152.—OSCAR MILLER.

**WAITING.**

Signed at the right. Height 12, Length 16



AUGUST FRANZEN.

153.—J. FRANCIS MURPHY.

**A GRAY DAY.**

Signed at the left. Height 12, Length 16

154.—WALTER DOUGLAS.

**SNOWY DAY IN MADISON SQUARE.**

Signed at the right. (Water Color.) Height 7¼, Width 5¼

155.—CHAS. C. CURRAN.

**ON THE BEACH.**

Signed at the left. Height 12, Length 20

156.—F. DE HAVEN.

**LOADING HAY.**

Signed at the right. Height 23, Length 28

157.—J. J. REDMOND.

**ENGLISH GIRL.**

Signed at the upper left. Height 8, Width 6

158.—CARLETON WIGGINS.

**EARLY MORNING.**

Signed at the left. Height 12½, Length 18



No. 153. A GRAY DAY. J. Francis Murphy.



PERCY MORAN.

159.—CHAS. WARREN EATON.

**WINTER.**

(Water Color.)

Signed at the left. Height 11¾, Width 8¾

160.—FRED. B. WILLIAMS.

**BLUSTERY WEATHER.**

Signed at the left. (Water Color.) Height 6½, Length 8½

161.—H. DEARTH.

**THE FIELDS AT SOUTHAMPTON.**

Signed at the right. Height 24, Length 29

162.—WM. DAY STREETOR.

**A FRENCH MODEL.**

Signed at the left. Heigth 16, Width 13



L. C. EARLE.

163.—E. S. HAMILTON.

**POND LILIES.**

Signed at the left. Height 11½, Width 9½

164.—LEON MORAN.

**THE HIGHWAYMAN.**

Signed at the left. Height 10, Length 19

165.—FRED. B. WILLIAMS.

**THE FARRIER.**

Signed at the left. (Water Color.) Height 12, Width 8½

166.—J. APPLETON BROWN.

**DAISY-FIELD.**

Signed at the right. Height 22, Length 27

167.—BEN FOSTER.

**EARLY OCTOBER.**

Signed at the left. Height 12, Length 15

168.—GEAN SMITH.

**NEWS FROM HOME.**

Signed at the right. Height 19, Length, 26

169.—E. PERCY MORAN.

**THE SISTERS.**

Signed at the right. Height 22, Width 16



FRED'K B. WILLIAMS.

170.—LEONARD OCHTMAN.

**IN THE FIELDS.**

Signed at the left. Height 12, Length 16

171.—HERBERT DENMAN.

**THE YELLOW BOOK.**

Signed at the right. Height 14, Width 10

172.—CHILDE HASSAM.

**CONFIRMATION DAY.**

Signed at the right. Height 18, Width 15



C. D. WELDON.

173.—CARLETON WIGGINS.

**OUTSIDE THE SHEEPFOLD.**

Signed at the left. Height 11, Width 9

174.—F. L. STODDARD.

**AT THE TRYSTING PLACE.**

Signed at the left. Height 18, Width 13

175.—CHAS. WARREN EATON.

**JUNE EVENING.**

Signed at the left. Height 12, Length 18

176.—LEON MORAN.

**THE TAVERN.**

Signed at the right. Height 9, Length 13

177.—GEAN SMITH.

**WARMING UP.**

Signed at the right. Height 15. Width 10

178.—F. RUSSELL GREEN.

**AUTUMNAL MOONLIGHT.**

Signed at the right. (Water Color.) Height 14½, Width 10½



No. 302. INTERESTED. W. Day Streetor.



LEON MORAN.

179.—GUSTAVE VERBEEK.

**AT EASE.**

Signed at the left. Height 19, Length 27

180.—EMIL CARLSEN.

**THE ABANDONED CANAL.**

Signed at the left. Height 14, Length 17

181.—CHAS. C. CURRAN.

**MEDITATION.**

Signed at the right. Height 22, Width 18

182.—E. S. HAMILTON.

**BATHERS: MORNING.**

Signed at the right. Height 10, Width 8

183.—LE ROY.

**EARLY MORNING.**

(Pastel.)

Signed at the right. Height 5, Length 10



GEAN SMITH.

184.—C. E. MOSS.

**IN THE PASTURE.**

Signed at the right. (Water Color.) Height 12½, Length 17

185.—PAUL GRAF.

**AWAITING A CUSTOMER.**

Signed at the left. Height 17⅞, Width 13⅝

186.—WM. DAY STREETOR.

**LADY IN WHITE.**

Signed at the left. Height 18½, Width 11

187.—J. J. REDMOND.

**A HOLLAND GIRL.**

Signed at the upper right. Height 12, Width 9

188.—W. L. LATHROP.

**PREPARATIONS FOR DINNER.**

Signed at the upper right. Height 11⅞, Width 8⅝

189.—F. V. REDMOND.

**THE LANTERN.**

Signed at the left. (Pastel.) Height 16, Width 13¼

190.—EMIL CARLSEN.

**EARLY SPRING.**

Signed at the right. Height 23⅞, Length 32

191.—G. B. PIKE.

**ON THE BOULEVARD: PARIS.**

Signed at the left. (Water Color.) Height 11, Width 8

192.—OSCAR MILLER.

**BRETON GIRL.**

Signed at the right. Height 18, Length 24

193.—H. M. ROSENBERG.

**A CLOUDY DAY.**

Signed at the right. (Water Color.) Height 10½, Length 14½

194.—E. S. HAMILTON.

**THE RISING MOON.**

Signed at the left. Height 12, Length 16

195.—GEAN SMITH.

**GATHERING THE HERD.**

Signed at the right. Height 16, Length 24

196.—E. PERCY MORAN.

**A SONG OF SPRING.**

Signed at the right. (Water Color.) Height 15, Width 12

197.—C. P. GRUPPE.

**TWILIGHT.**

Signed at the left. (Water Color.) Height 6½, Length 17

198.—CHAS. C. CURRAN.

**THE DISCOVERY.**

Signed at the right. Height 12, Width 9



No. 131. PLEASANT THOUGHTS. J. Verplanck Birney.

199.—HENRY B. SNELL.

**THE LIGHTHOUSE.**

Signed at the right. Height 16, Length 24

200.—ARTHUR PARTON.

**GATHERING WHEAT.**

Signed at the left. Height 16, Length 20

201.—C. P. GRUPPE.

**OCTOBER.**

Signed at the left. (Water Color.) Height 7, Length 17½

202.—CHILDE HASSAM.

**A PARIS PARK.**

Signed at the left. Height 9½, Length 13

203.—J. J. REDMOND.

**SUNSET.**

Signed at the right. Height 6, Length 8

204.—OSCAR MILLER.

**CALIFORNIA GRAPES.**

Signed at the left. Height 12, Width 10

205.—B. WALTER PRIESTMAN.

**GATHERING SEAWEED.**

Signed at the right. (Water Color.) Height 10¼, Length 19½

206.—W. L. LATHROP.

**AUTUMN.**

Signed at the right. Height 12, Length 14

207.—CHAS. C. CURRAN.

**THE AUBURN MODEL.**

Signed at the right. Height 16, Width 13

208.—WALTER DOUGLAS.

**CHICKENS.**

Signed at the right. Height 6, Length 9

209.—CHAS. E. LANGLEY.

**THE SHORE AT SAG HARBOR.**

Signed at the left. Height 30, Length 40

210.—H. M. ROSENBERG.

**AUTUMN.**

Signed at the left. (Water Color.) Height 11, Length 18½

211.—F. L. STODDARD.

**HARVEST SONG: NORMANDY.**

Signed at the left. Height 16, Width 13

212.—CARLETON WIGGINS.

**FALL PASTURES.**

Signed at the left. Height 10, Length 15

213.—EMIL CARLSEN.

**STILL LIFE.**

Signed at the left. Height 30, Length 36

# THIRD NIGHT'S SALE.

FRIDAY, MARCH 11TH, AT 8 O'CLOCK.

---

214.—H. M. ROSENBERG.

**SPRING MORNING.**

Signed at the right. (Water Color.) Height 13, Length 19

215.—W. VERPLANCK BIRNEY.

**RESTING.**

Signed at the upper right. Height 10, Length 12

216.—C. P. GRUPPE.

**HOLLAND PASTURES.**

Signed at the right. Height 10, Length 13

217.—SETH C. JONES.

**SPRING.**

Signed at the right. (Water Color.) Height 10¼, Length 14¼



No. 264. THE INTRODUCTION. E. Percy Moran.

218.—M. HOTTES.

**STILL LIFE.**

Signed at the right. Height 40, Width 26

219.—CHAS. C. CURRAN.

**VIEWING THE MINIATURE.**

Signed at the right. Height 22, Width 18

220.—J. APPLETON BROWN.

**SPRINGTIME.**

Signed at the left. (Pastel.) Height 22, Length 30

221.—EMIL CARLSEN.

**AMERICAN BEAUTIES.**

Signed at the left. Height 20, Width 16

222.—A. A. BROWN.

**SPRING MORNING.**

Signed at the left. Height 20, Length 24

223—J. E. MAXFIELD.

**OPHELIA.**

Signed at the upper left. Height 9, Width 7

224.—CHAS. C. CURRAN.

**THE LIGHT OF THE LAMP.**

Signed at the left. Height 19⅞, Width 12

225.—HOWARD C. CHRISTY.

**THE HUNTER.**

Signed at the right. Height 30, Length 36

226.—HERBERT DENMAN.

**NORMANDY TWILIGHT.**

Signed at the left. Height 10, Length 14

227.—WALTER DOUGLAS.

**OUTSIDE THE BARN.**

Signed at the left. Height 6, Length 9

228.—J. H. DOLPH.

**RESTING.**

Signed at the left. Height 9, Length 12

229.—GEO. W. MAYNARD.

**THE ANTIQUARIAN.**

Signed at the left. Height 12, Width 10

230.—J. APPLETON BROWN.

**WINTER.**

Signed at the left. (Pastel.) Height 18, Length 22

231.—EMIL CARLSEN.

**FRUIT.**

Signed at the left. Height 25, Length 35

232.—W. DE L. DODGE.

**AT THE WELL.**

Signed at the left. Height 36½, Width 26

233.—C. P. GRUPPE.

**SUN AND SHADE.**

Signed at the left. (Water Color.) Height 8, Length 14

234.—CHAS. WARREN EATON.

**EARLY WINTER.**

Signed at the right. Height 12, Length 16

235.—L. C. EARLE.

**A CHILD OF ARMENIA.**

Signed at the right. (Water Color.) Height 10, Length 14

236.—CHAS. C. CURRAN.

**UNDER LEAFY BOWERS.**

Signed at the left. Height 6, Length 9½

237.—L. J. SCHNEIDER.

**STILL LIFE.**

Signed at the left. Height 12, Length 18



No. 219. VIEWING THE MINIATURE. CHAS. C. CURRAN.

238.—BEN FOSTER.

**TWILIGHT.**

Signed at the left. Height 12, Length 20

239.—F. RUSSELL GREEN.

**LAST DAYS OF WINTER.**

Signed at the right. Height 20, Length 30

240.—SETH C. JONES.

**OCTOBER PASTURES.**

Signed at the left. (Water Color.) Height 9¾, Length 17

241.—W. DE L. DODGE.

**MID-OCEAN: SUMMER.**

Signed at the left. Height 11, Length 19½

242.—E. S. HAMILTON.

**THE GOLDEN HARP.**

Signed at the right. Height 14, Length 20

243.—W. L. LATHROP.

**A LONELY PASTURE.**

Signed at the right. Height 18, Length 26

244.—EMIL CARLSEN.

**PEONIES.**

Signed at the left. Height 32, Width 29

245.—WALTER DOUGLAS.

**A SPRING MORNING.**

Signed at the right. Height 10, Length 14

246.—J. FRANCIS MURPHY.

**AUTUMN LANDSCAPE.**

Signed at the left. Height 8, Length 12

247.—OSCAR MILLER.

**DUSK.**

Signed at the right. Height 13, Length 18

248.—C. E. MOSS.

**WATCHING THE FIRE.**

Signed at the right. (Water Color.) Height 19, Width 13

249.—CHAS. C. CURRAN.

**AT BREAKFAST.**

Signed at the left. Height 12, Width 9

250.—CHAS. WARREN EATON.

**A WINTER AFTERNOON.**

Signed at the right. (Water Color.) Height 8½, Length 13½

251.—LEONARD OCHTMAN.

**OCTOBER MORNING: MIANUS RIVER.**

Signed at the left. Height 24, Length 36

252.—L. J. SCHNEIDER.

**STILL LIFE.**

Signed at the left. Height 10, Length 14

253.—C. P. GRUPPE.

**SUNSET.**

Signed at the right. (Water Color.) Height 10¼, Length 14½

254.—EMIL CARLSEN.

**A FRENCH PEASANT.**

Signed at the left. Height 15, Width 14

255.—E. S. HAMILTON.

**MOOLIGHT MARINE.**

Signed at the left. Height 12, Length 16

256.—F. RUSSELL GREEN.

**LOADING BRUSHWOOD.**

Signed at the right. Height 20, Length 30

257.—R. L. NEWMAN.

**MADONNA AND CHILD.**

Signed at the left. Height 20, Width 16



No. 106. TWILIGHT. CARLETON WIGGINS.

258.—OSCAR MILLER.

**THE WOODS AT BARBIZON.**

Signed at the left. Height 13, Length 16

259.—CHILDE HASSAM.

**THE PARISIAN FLOWER GIRL.**

Signed at the left. Height 14, Width 10½

260.—A. C. MURPHY.

**LANDSCAPE.**

Signed at the left. Height 6½, Length 10

261.—WM. H. HOWE.

**A DUTCH BARNYARD.**

Signed at the left. Height 14½, Length 20½

262.—CHAS. C. CURRAN.

**THE MELON PATCH.**

Signed at the left. Height 8½, Width 4½

263.—L. C. EARLE.

**MENDING THE SAILS.**

Signed at the right. Height 10, Length 14

264.—E. PERCY MORAN.

**THE INTRODUCTION.**

Signed at the right. Height 18, Length 24

265.—LEON MORAN.

**HALT AT THE INN.**

Signed at the right. Height 14, Length 22

266.—LEONARD OCHTMAN.

**A SUMMER'S DAY.**

Signed at the left. Height 16, Length 22

267.—ARTHUR PARTON.

**HUDSON PALISADES.**

Signed at the right. Height 24, Length 32

268.—H. M. ROSENBERG.

**MOTHER AND CHILD.**

Signed at the left. Height 18, Width 13.

269.—WM. DAY STREETOR.

**STILL LIFE.**

Signed at the left. Height 14, Length 17.

270.—L. J. SCHNEIDER.

**PEARS.**

Signed at the left. Height 12, Length 16.

271.—CHAS. WARREN EATON.

**AT THE CLOSE DAY.**

Signed at the right. Height 12, Length 18.

272.—WM. DAY STREETOR.

**RESTING.**

Signed at the right. Height 15, Length 18.

273.—F. L. STODDARD.

**A FRENCH VILLAGE FETE.**

Signed at the right. Height 10, Width 7½

274.—C. P. GRUPPE.

**THE OLD MILL.**

Signed at the left. (Water Color.) Height 14, Width 10

275.—E. S. HAMILTON.

**FIGURE IN BLUE.**

Signed at the left. Height 14½, Width 6½

276.—R. W. VONNOH.

**UNDER THE ARBOR.**

Signed at the right. Height 20, Width 16

277.—OSCAR MILLER.

**STILL LIFE.**

Signed at the left. Height 21, Length 30



No. 133. THE INVESTIGATION J. H. Dolph.

278.—LEONARD OCHTMAN.

**FROSTY MORNING.**

Signed at the left. Height 24, Length 36

279.—GEAN SMITH.

**AT THE BROOK.**

Signed at the right. Height 14, Length 20

80.—GUSTAVE VERBEEK.

**OUT FOR A WALK.**

Signed at the right. Height 22, Width 18

281.—CARLETON WIGGINS.

**SUNNY MORNING IN CORNWALL.**

Signed at the left. Height 12, Length 16

282.—FRED B. WILLIAMS.

**CLEARING UP.**

Signed at the left. Height 15, Width 12

283.—F. A. FRANCIS SNELL.

**HEAD.**

Signed at the upper right. Height 9, Width 7

284.—EDWARD SIMMONS.

**SUNSET.**

Signed at the left. Height 20, Length 35

285.—GEAN SMITH.

**LANDSCAPE.**

Signed at the right. (Water Color.) Height 9½, Length 13

286.—HENRY B. SNELL.

**THE ENCHANTED SEA.**

Signed at the left. (Water Color.) Height 18, Length 28

287.—J. J. REDMOND.

**SUNSET IN HOLLAND.**

Signed at the right. Height 14, Length 18

288.—HERBERT DENMAN.

**PLUCKING FLOWERS.**

Signed at the right. Height 20, Length 30

289.—E. S. HAMILTON.

**SPRINGTIME.**

Signed at the right. Height 10½, Length 15

290.—OSCAR MILLER.

**HOME OF MILLET AT BARBIZON.**

Signed at the left. Height 20¾, Length 28⅛

291.—C. E. MOSS.

**HEAD.**

Signed at the left. (Water Color.) Height 9½, Width 6½

292.—LEONARD OCHTMAN.

**A HAZY DAY.**

Signed at the left. Height 16, Length 22

293.—WM. DAY STREETOR.

**READY FOR THE WALK.**

Signed at the right. Height 18, Length 15

294.—GEAN SMITH.

**THE PURSUIT.**

Signed at the right. Height 18, Length 29½

295.—JAS. G. TYLER.

**SUNSET AT SEA.**

Signed at the left. Height 15, Length 20

296.—GUSTAVE VERBEEK.

**IN THE PARK.**

Signed at the upper left. Height 18, Width 11½

297.—CARLETON WIGGINS.

**RESTING.**

Signed at the left. Height 10⅜, Length 14

298.—O. C. WIGAND.

**A PEASANT'S HOME: NORMANDY.**

Signed at the right. Height 12¼, Length 18

299.—C. D. WELDON.

**A JAPANESE LADY.**

Signed at the left. (Water Color.) Height 15½, Width 9

300.—E. S. HAMILTON.

**MORNING.**

Signed at the right. Height 18, Width 7½

301.—EMIL CARLSEN.

**PARISIAN MARKET WOMAN.**

Signed at the right. Height 50, Width 43

302.—WM. DAY STREETOR.

**INTERESTED.**

Signed at the left. Height 15, Length 18

303.—B. P. PIETERSZ.

**LANDSCAPE.**

Signed at the right. Height 6, Length 9⅜

304.—FRED. B. WILLIAMS.

**OCTOBER AFTERNOON.**

Signed at the left. Height 10, Length 14

305.—B. P. PIETERSZ.

**OCTOBER.**

Signed at the right. Height 6, Length 9⅜

06.—GUSTAVE VERBEEK.

**BENEATH THE SHADE.**

Signed at the right. Height 14½, Length 17

307.—GEO. W. MAYNARD.

**A GRECIAN GRAPE GATHERER.**

Signed at the left. Height 21½, Width 13¾

308.—C. A. PLATT.

**A SNOWY CORNER.**

Signed at the left. Height 19, Width 15

309.—FRED. B. WILLIAMS.

**LANDSCAPE.**

Signed at the right. (Water Color.) Height 5½, Length 7

310.—CARLETON WIGGINS.

**A FRENCH SHEPHERD.**

Signed at the left. Height 6½, Length 8½

311.—CHAS. WARREN EATON.

**AFTER THE STORM.**

Signed at the left. Height 16, Length 22

312.—H. DEARTH.

**OCTOBER AFTERNOON.**

Signed at the right. Height 20, Length 30

313.—L. P. DESSAR.

**RETURN OF THE FLOCK.**

Signed at the left. Height 13⅛, Length 18

314.—WM. M. CHASE.

**THE STATELY MODEL.**

Signed at the left. Height 22, Width 18

315.—F. DE HAVEN.

**THE GATHERING STORM.**

Signed at the right. Height 36, Length 48

316.—H. W. RANGER.

**MOONLIGHT.**

Signed at the left. Height 12, Length 16

317.—HORATIO WALKER.

**RETURN FROM THE FIELD.**

Signed at the right. (Water Color.) Height 11, Length 14½

318.—H. SIDDONS MOWBRAY.

**SONG OF ARCASSIA.**

Signed at the right. Height 12, Length 16

---

THE AMERICAN ART ASSOCIATION,

Managers.

**THOMAS E. KIRBY,**

**Auctioneer.**